

BLESS, O LORD, THIS CREATURE BEER:
ANALYZING THE ADAPTIVE REUSE OF HISTORIC CHURCHES AS CRAFT
BREWERIES THROUGH CASE STUDY METHODOLOGY

A THESIS
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF SCIENCE IN HISTORIC PRESERVATION

BY
EMILY ROYER
MR. JONATHAN SPODEK - ADVISOR

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2018

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Acknowledgements

To the staff and leaders of Partners for Sacred Places and Sacred Places Indiana: Bob Jaeger, Gianfranco Grande, and David Frederick, for allowing me a professional opportunity to learn firsthand the value of sacred buildings and the congregations that steward them. Thank you for being sounding boards and role models, and letting me participate in your worthy efforts.

Many thanks are due to the members of my thesis committee for their time and advice over the last few months. Matt Wilson, thank you for agreeing to participate before you knew anything about me, and providing a needed perspective and challenging philosophies. Gretchen Buggeln, thank you for being a constant advisor, mentor, and friend since my undergraduate career. My interest in preservation is a result of your influence, and I will gladly accept the position as your apprentice if you should ever offer it. Jonathan Spodek, thank you for keeping my feet firmly planted on the ground, but pushing me to sharpen my arguments challenge my own assumptions, and have fun all the while.

To my companions these last two years: Megan, Kelyn, and Ashley. Thank you for your friendship, for indulging me when I dragged you to look at yet another church, and for always being up for grabbing a beer and having a conversation. I've loved learning beside each of you.

Finally to my family - especially my parents, for all of your love and support throughout my time in school. I have nothing but gratitude and admiration for you and all that you've done for me. Thank you for believing in me even when you weren't quite sure what I was doing - and especially for believing in me when *I* wasn't sure. This thesis is dedicated to you.

Introduction -

Sacred places are invaluable elements of the built environment. These architectural landmarks anchor the surrounding community both practically and symbolically, serving as economic drivers and social service providers, and testify to the heritage and values of the people who use them (Partners for Sacred Place 2010, 8; Cohen and Jaeger, 7). Sacred spaces raise the architectural character of the neighborhood and “encapsulate what is best and most important about the design of our public space” (Jaeger 2016, 5). Catholic poet David Jones explained the unique nature of sacred buildings when he demarcated the utility of churches from the “gratuity” of churches - separating the function of the structure from the significance of it (Funk). Sacred buildings may be functional, but they are also an expression of communal values and history.

Despite their literal or symbolic prominence in their urban settings, threats of an insecure future for religious buildings grow stronger as religious participation in the United States continues its decades-long decline. A report conducted by the Pew Research Center examining changing trends in religious practice from 2007-2014 shows that the overall number of adults who are religiously affiliated has decreased (Pew Research Center). The aging membership of churches and the changing ethnic composition of the American population places congregations, especially those in mainline Protestant denominations, at increased risk of declining membership (Pew Research Center). Compounded, these demographic and cultural shifts in America’s religious population pose real threats to worship spaces. Strained budgets increasingly force shrinking congregations to choose between allocating money towards their religious work or towards costly building repairs. Over time, deferred maintenance or incompatible spaces force many to leave their historic buildings (Cohen and Jaeger, 30).

With the number of older, endangered houses of worship increasing, communities are turning to adaptive reuse as a creative alternative to demolition. The number of breweries, museums, and residential developments appearing in former worship spaces demonstrates the appeal of historic religious buildings, as well as the potential for secular uses to save sacred places from the wrecking ball or the gradual destruction of the building as a result of deferred maintenance.

Finding a new use for religious buildings can prove more difficult than adapting other types of historic properties. The emotional, cultural, and symbolic nature of sacred buildings, as well as the difficulty involved in changing their material form, complicates their reuse for the preservationist and the developer alike. New and occasionally unorthodox purposes often leave congregation and community wondering if the intangible values of religious and cultural heritage have been lost in the building's transformation or if the developer has crossed a line in their treatment of the building's religious heritage.

Developers continue to adapt sacred buildings despite the practical and emotional obstacles that may exist, and the adaptive reuse of churches as craft breweries is especially growing in popularity. A compiled list of twenty-one breweries located in historic churches shows that twenty breweries have opened or plan to open since 2010, and sixteen of these have been established since 2015 (see appendix). Over half of this number were opened in the Rust Belt region, with the greatest concentration in Ohio.

Craft brewery owners are preserving architectural integrity and the social history represented by their buildings in creative ways. Moreover, they are doing so without the help or regulations of traditional preservation resources such as historic tax credits and the review process which accompanies them. Despite the emerging popularity of adapting historic churches

to breweries, current scholarship offers no insight as to what the owners of craft breweries find appealing about these structures, how they are changing the space to fit their technological and social needs, or how they are received by the public and professional community.

This study documents and analyzes the conversion of three historic Christian churches to craft breweries using case study methodology and the *Secretary of the Interior's Standards for Rehabilitation* as an evaluation framework. Ultimately this study concludes that craft breweries are a compatible reuse option for maintaining architectural integrity and preserving historic church buildings.

Author's Note: Although there are a number of buildings belonging to other faiths that face similar preservation challenges, this study deals specifically with worship spaces built by congregations of the Christian faith. Unless otherwise stated, the words craft brewery, brewery, and brew pub are used interchangeably to refer to small, locally owned businesses that brew beer on the premises or nearby¹. Similarly, the words sacred place, sacred building, church, and worship space are used to refer to a building which was purpose-built to house worship services.

¹ Specific definitions for these terms refer to the amount of beer produced annually, or the percentage of beer brewed on site and is determined according to state law.

Chapter 1 - Methodology

Selection of Case Study Buildings

Using case study methodology, this study examines the adaptive reuse of three historic, purpose-built, Christian churches located in the Rust Belt states of Indiana, Michigan, and Pennsylvania. Though divided by state lines, the shared Rust Belt culture and socioeconomic context of these states allows this study to compare the ways different communities are facing similar issues of church redundancy.

Two of the selected churches served as worship spaces for Roman Catholic parishes and the third as a Methodist Church. Choosing buildings that belonged to congregations of a similar tradition allowed this study to the adaptive reuse projects within denominational lines. The inclusion of the former Methodist church allows those examples to be contrasted to the adaptive reuse project involving a worship space built and used by a protestant tradition. Though this study was not designed to select worship spaces used by Roman Catholic and Methodist congregations, the discussion of these denominations is particularly relevant to the contemporary state of church closures and decline in the United States.

Each selected building meets the Secretary of the Interior's criteria for evaluation for listing in the National Register of Historic Places (National Park Service). Buildings were constructed more than 50 years before this study was conducted, meeting the age threshold for nomination, and possessed integrity of location, design, setting, materials, workmanship, feeling, and association prior to their conversions to craft breweries. As religious buildings, churches cannot be nominated for religious significance alone. However, each case study building is significant at the national, state, or local level according to one or more of the four criteria for

significance listed by the National Register application.² The following chart outlines the characteristics of each case study building:

Characteristics of Case Study Buildings						
Original Name	Current Name	Location	Year Built	Year Closed	Year Reopened	Denomination
St. Joseph Catholic Church	St. Joseph Brewery	Indianapolis, IN	1880	1954	2015	Roman Catholic
Water's Edge United Methodist	Beer Church	New Buffalo, MI	1850	2014	2016	Methodist
Saint John the Baptist Catholic Church	Church Brew Works	Pittsburgh, PA	1903	1993	1996	Roman Catholic

Research Methodology

Archival research using local and congregational histories, local newspapers, archival drawings and renderings, and photographs established historical context and an accurate picture of the original design of each case study building and changes underwent over time.

Conversations with brewery owners as well as the author's visual analysis of the contemporary

² The four criteria for building significance are listed as follows: **A.** Association with events that have made a significant contribution to the broad patterns of our history; **B.** That are associated with the lives of significant persons in our past; **C.** That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; **D.** That have yielded or may be likely to yield, information important in history or prehistory (U.S. Department of the Interior, National Park Service).

sites provided an understanding of the current building and its rehabilitation. When compared, the description of the historic building and the experience and analysis of its present condition demonstrated the effectiveness of the rehabilitation in retaining each church's character defining features and architectural integrity. The *Secretary of the Interior's Standards for Rehabilitation* provided a framework for this assessment.

Interviews with project stakeholders such as congregation members, religious judicatories, preservation professionals, and brewery owners provided perspectives from representatives of parties impacted by the adaptive reuse project. Records of public comments from city council and zoning board meetings provided official records of opinions from the broader public. Examinations of marketing materials such as the brewery website, advertising displays, copy on menus, and merchandise; and media coverage addressed alternative ways the brewery integrates or uses the building's religious past.

Case Study Design

In order to gain a better understanding of the adaptive reuse process for each building, case studies first examined the neighborhood or city context for the building's construction, and then explored the building's history from its construction to its present condition. The study gathered the following information for each church:

- General history of the neighborhood and congregation- What was the historic context of the neighborhood? Why and when did the parish or congregation organize? How did the building and neighborhood change over time?
- The closing and transition to its new use- Why did the church close? Did the church judicatory or congregation/parish formally deconsecrate the space? Were there objects

that were also left behind and deconsecrated? How long did the building sit vacant?

- The design of the repurposed space - What was changed from the original design? Were religious objects brought in to create an image or were historic spaces replicated? Did the conversion attempt to retain character defining features? How were remaining religious objects or design features integrated into the brewery?
- Public and professional reception - How was the new project perceived by the community, the church, and preservation professionals?

After exploring the aspects described above, this study highlights the commonalities and differences that emerged in each case study. Finally, the question is posed whether adapting historic churches to be used as craft breweries is a successful preservation strategy, adhering to both the appropriate use of the *Secretary of Interior's Standards for Rehabilitation* and providing a sustainable future for the building.

Chapter 2 - Literature Review

The following literature review explores existing scholarship on the adaptive reuse of church buildings and the relevant issues that impact their preservation. An exploration of churches as culturally valuable buildings gives weight to the complicated nature of reusing historic churches. Professional and Public perception provides context for the existing knowledge and acceptance of study buildings. Though literature acknowledges that churches are being adapted to use as commercial structures, including breweries, no scholarly research could be found about this type of adaptive reuse.

Adaptive Reuse of Church Buildings

The Secretary of the Interior's Standards for the Treatment of Historic Buildings provides guidelines to preserve the architectural integrity of a historic property. The Secretary of the Interior lists rehabilitation, commonly referred to as adaptive reuse, as one of its four standards for treatment; it is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values” (National Park Service 1992). Many consider this rehabilitation to be controversial in retaining architectural integrity due to the potential change in building typology (Crawford 1988, Denslagen 1994, Powell 1999: 1-9, Murtagh, 1997:118, Nelson 2005:1). In order to limit the amount of physical changes needed in fitting a building to a new purpose, the Secretary of the Interior encourages “compatible uses” for the rehabilitation of historic buildings (Secretary of the Interior 1992). The definition of “compatible” as used by the National Park Service appears to be limited to the reuse of the physical space, but scholars

writing about adaptive reuse also question whether compatibility should extend into the mission or the spirit of the new use (Robert, 8; Grazeskowiak and Martone, 2).

Adaptive reuse has played a critical role in the preservation of religious architecture throughout history (Coomans, 222). Worship spaces have been converted to any number of functions including comparable sacred uses and secular uses like housing, education, cultural institutions, and even commercial or industrial ventures (Davies, 178). Functions changed organically over time or as the result of political or military conflict. Understanding the symbolic value of religious buildings, political or military leaders would often take possession of the structure and transform it to indicate their newly won power (Coomans, 230).

Today, religious buildings are reused for a similar variety of purposes. When a worship space is sold or vacated by its congregation, the options for reuse are varied, but there are definitive trends. From 2011 to 2015, Partners for Sacred Places, the University of Pennsylvania, and the Pew Charitable Trust surveyed worship spaces in the City of Philadelphia, and found that ten percent, or 83 buildings are adaptive reuse projects located in a former worship space. Of these, seventeen buildings have been converted to multi-family residences, twelve to mixed uses, eleven to service agencies, eight for an arts and culture purpose, and just one has been converted to a commercial function (Pew Charitable Trusts, 5-17). A worldwide study conducted in 2015 found that of 106 repurposed religious buildings, thirty-three were converted to housing, twenty-five to commercial uses, and eighteen to cultural centers (Hirofumi and Denwacker,).

Many factors can determine the new use of the building. Churches previously belonging to a hierarchical denomination such as the Roman Catholic or Episcopal church are often restricted to certain uses approved by the church judicatory on the sale of the building (Choi 2010). The building's location and size predictably plays a large role in the nature of its new use.

New functions benefitting communal use tend to be the result of community involvement (Noppen and Morrisset, 250). The sale of the property to a private developer can provide necessary revenue to the governing religious body or the congregation itself, and thus often occurs when the church is closed due to financial hardship (Kiley 2004).

Private redevelopments of religious buildings are becoming increasingly popular in the United States. Luxury residential spaces, restaurants, and brewpubs are just a few of the most popular examples (Pew Charitable Trusts, 17; Hirofumi and Denwacker; Choi,). Developers are attracted by the embodied symbolic value of the space, a site that sends a message or “brand” though seen as simply a frame by the former owners (Noppen and Morrisset, 251).

Sacred Place as Cultural Heritage

Rehabilitating religious properties poses a unique set of complications due to practical difficulties in adapting large spaces (Latham, 82; Murtagh, 120), as well as the symbolic nature of the building fabric, and the cultural and emotional significance given the property by the community (Cohen and Jaeger, 1998). Groups outside the former congregation or parish share an interest in the future of a church (Cohen and Jaeger, Partners for Sacred Places 2010). Respect for the building can raise the building to a cultural symbol and confer a “new sacred” value on the building that is tied to the heritage of the community (Noppen and Morrisset, 245).

Beyond the cultural value of historic sacred places, the architecture of church buildings “was designed according to a purpose that was meant to influence those who used and surrounded it.” Churches are historically designed to go beyond utility, and reach towards symbolic higher forms. The intent of this design distinguishes religious architecture from its secular contemporaries (Ratzinger). University of North Carolina architecture professor and sacred space scholar, Thomas Barrie, expands on this idea in his book *The Sacred In-Between*:

The Mediating Roles of Architecture, explaining that churches, more than any other building, are designed to engage all the senses, especially when paired with ritual or liturgical activities (Barrie, 15). The building itself is symbolic, speaking to the theological beliefs of its builders and original audience (Tomlan 2010, 310).

The symbolic nature of sacred places is not limited to religious significance. Sacred places are also the settings for some of the most significant events in the lives of community members. Events such as marriages, baptisms, funerals, etc., make religious buildings landmarks to the personal narratives of many (Tomlan 2010, 309; PSP 2010).

Professional and Public Perception of the Adaptive Reuse of Religious Buildings

Due to the complicated nature of repurposing worship spaces, uses that consider the mission or spirit of the building's sacred nature are often considered preferential to those that only preserve the building (Latham 2000, 85-86). In his comprehensive exploration of adaptive reuse practices, British architect and building conservationist, Derek Latham, proposes a hierarchy of preferred conversions to secular uses. In order of most preferred to least preferred, he lists: community center, charitable uses, civic roles, recreational uses, commercial uses, and residential use (Latham 2000, 85).

In her study of the perception of converted historic religious buildings, Dr. You-Kyoung Ahn, professor of Art at Calvin College, surveyed participants for their preferences of adaptive reuse projects based on the criteria of changes in interior space, the acceptability and desirability of the new use, and the "retention of religious origins" (Ahn, 38). She found that while study participants expressed preferences similar to Latham's (Community, Institutional, Commercial, Residential), their revealed preference showed they preferred commercial functions to institutional (Ahn, 38). Architect and adaptive reuse expert, James Douglas, lists preferential

uses with consideration to how the interior space is altered and orders them accordingly: monument, religious use, worship space, community, commercial, recreational, residential, mixed use, and industrial use (Douglas, 164-167).

The cultures of the United States and Canada, often disregard religious architecture of the relatively young countries, associating sacred sites with the comparatively aged structures of European churches or the ancient and natural sites of Native Americans (Noppen and Morisset, 244). Moreover, certain theologies within protestant traditions de-emphasize the worship space, prioritizing the body of believers over the physical location of their worship (Coomans, 245). This reticence towards a more contemporary North American architectural sacred spaces, combined with the broader trends in the secularization of Canadian and American populations, causes religious structures to be seen as “simple envelopes” (Noppen and Morisset, 245). This perception makes the conversion of churches into commercial structures more acceptable to the public. In contrast, European and French-Canadian cultures value the heritage of these properties, seeing them as sacred not because of their religious nature but because of their cultural value (Noppen and Morisset, 245).

In Quebec, this collectivist view has resulted in large-scale government initiatives, including inventories of historic religious properties, a scaled designation system, and planned adaptive reuse projects (Conseil de Patrimoine Religieux de Quebec). Recreation and community centers, libraries, and art spaces are all common, but more unusual functions such as a climbing gym have also been successful. The *Quebecois* believe historic spaces for worship belong to the entire community as a part of its collective heritage (Noppen and Morisset, 245). This cultural mindset translates into expectations for the government to take an active role in the future of redundant religious buildings. Government management of conversion projects are thus

considered appropriate, while private developments are seen as confiscation of public property for private benefit and are rarely successful (Noppen and Morrisset, 250).

Chapter 3 - Case Studies

Church Brew Works - Pittsburgh, PA

Originally St. John the Baptist Catholic Church, Church Brew Works in Pittsburgh, PA predates the recent trend of breweries renovating former churches by almost two decades. The reuse set precedent for the Roman Catholic diocese of Pittsburgh, as the first time the diocese sold a church property for a secular purpose. The project also became the standard for other breweries looking to adapt historic church buildings, and owner Sean Casey has served as an advisor to many hoping to learn from his success.

History

The village of Lawrenceville was platted in 1814 around the Benjamin Latrobe designed Allegheny Arsenal, a major producer of artillery and equipment throughout the nineteenth century (Axtell and Peterson, 6). The arsenal, as well as other smaller industries in Lawrenceville, benefitted from the proximity of the Allegheny River and the major water and land routes serving the area (Axtell and Peterson, 6). Wealthy Pittsburgh residents built country estates in the area before Lawrenceville's incorporation, some of which still stand today (Axtell and Peterson, 6).

In the mid-nineteenth century horse drawn street cars and railroads connected Lawrenceville to Pittsburgh, and established the borough as a residential suburb of Pittsburgh as well as a major manufacturing center. With the onset of the Civil War, Lawrenceville's heavy manufacturing operations became a significant part of Pittsburgh's economy (Axtell and Peterson, 6). In the 1870s, Andrew Carnegie established an iron mill on the boundaries of Lawrenceville, creating a "powerful economic engine" that contributed to the creation of dense

residential and commercial districts within Lawrenceville (Axtell and Peterson, 7). Many of the buildings in Lawrenceville display the architectural revival styles popular at the end of the nineteenth century including Romanesque, Italianate, or Second Empire (Axtell and Peterson, 7).

The growing industrial center attracted waves of immigrant families who came to find work in the mills and factories. Many of the immigrants who arrived during the mid-nineteenth century were Irish Catholic or German, and became established in Lawrenceville by the time waves of southern or eastern European immigrants arrived towards the end of the nineteenth century (Kane 2006, 135). Catholic parishes strengthened the bonds within ethnic neighborhoods, providing families with both a community rooted in their cultural identity, as well as a vehicle for assimilation through the English language education and connection to local resources (Kane 2006, 135).

By the 1870s, the Catholic Church recognized the need for a parish to serve the growing population between the historically Irish parishes of St. Patrick's in the Strip district, and St. Mary in Lawrenceville (Diocese of Pittsburgh). St. John the Baptist was established in 1878 for a primarily Italian membership, though it was a territorial parish, one formed based on geography



Figure 1: Looking northeast at Saint John the Baptist, date unknown (Churchbrew.com).



Figure 2: Campanile at its original height, date unknown (Churchbrew.com).

rather than ethnic identity. (Kane 2006, 130). Construction on a combination church and school began that same year.

By 1900, the parish had outgrown the site, prompting the diocese to purchase property and build a new church at the corner of Liberty Avenue and 36th streets (Mirza-Avakyan, 71). The Beezer Brothers firm received the commission, but the Tuscan Romanesque basilica was primarily designed by John T. Comes, the architect of many notable Roman Catholic sanctuaries in Pittsburgh (Wilcox, 104). The cornerstone of the new church was laid on June 1, 1902 and construction on the church was completed in 1903 (Mirza-Avakyan, 71).

Comes' design called for a brick and masonry basilica with polychromy brick, stone caps for arches, and brick corbeling. The church is defined from the street level and on the interior by columnar arcades separating the side aisles from the nave and soaring clerestory. The main elevation faces Liberty Avenue to the South. Double doors are set in each of the structural bays, and are topped by tympanums depicting biblical scenes in bas relief. The phrase *Domus mea domus orationis est* (my house shall be called a house of prayer) is inscribed over the central door underneath an arched tabernacle entryway. A large, rose window dominates the elevation over the main doors, and a smaller circular window sits in the center of each of the smaller bays. A six-story square campanile originally rose from the east side of the church, with three arched openings on every side. The campanile terminated in a low-pitched hip roof topped by a cross. The rectory was constructed on the same plot east of the building and the boys' high school planned directly north of the church (Wilcox, 104-105; ChurchBrew.com).

Figure 3: John Comes' design for St John the Baptist (Wilcox).



Inside, the narthex is separated from the sanctuary with a lower roof formed by the choir loft. Three sets of doors that spaced identically to the exterior entrance lead into the sanctuary space. The rose window stands out above the organ in the choir loft and defines the feeling of the space looking to the south. Massive stone columns support the arches of the arcades, which exhibit the same brick polychromy as the church entrance. Arched stained-glass windows featuring the likenesses of saints span the length of the side aisle walls, and are mimicked by the smaller windows of the clerestory. Hand-painted cypress decorates the ceiling, and the floor is constructed from Douglas fir (Wilcox, 104-105; ChurchBrew.com).

A fire caused major damage to part of the sanctuary in January of 1915. The floor and altar were replaced and the walls repainted. In the 1920s, the parish constructed a new rectory on the Liberty Avenue property and two high schools, one for boys and one for girls. The boys' school was short lived and closed after the Oakland Central Catholic High School was constructed in 1931 (Diocese of Pittsburgh).

Closing and Transition

By the late 1950s, industrial production at the iron mills and other manufacturing companies began to decline, and the population of Lawrenceville and the rest of Pittsburgh declined along with it (Axtell and Peterson, 8). The loss of jobs, compounded with the effects of the suburbanization of members caused a strain in membership rosters of parishes across the city. The changes in Lawrenceville and Pittsburgh were reflected at the parish level. The girls' high school connected with St. John the Baptist closed in the late 1960s - one of the first symptoms of larger neighborhood decline (Mirza-Avakyan, 71). In the mid-1980's the parish convent was converted into a halfway house for troubled youths (Mirza-Avakyan, 71).

Between the years of 1976 and 1986, the Pittsburgh diocese declined in membership by almost 15% and lost nearly a quarter of its priests, straining the finances and resources of the organization as a whole (Pittsburgh Post-Gazette 9 July 1989, 12). The diocese struggled to maintain all of its parishes. In response, Bishop Donald Wuerl announced his intention of “consolidation and renewal” in a pastoral letter to parishes in the fall of 1988, and began the process one year later (Pittsburgh Post-Gazette 9 July 1989, 12). Altogether, the reorganization spanned five years, closing a handful of parishes annually. When the restructuring was complete, the diocese consisted of 224 parishes, down from its original roster of 333 (Pittsburgh Post-Gazette 17 March 1994, 16). Members of the suppressed parishes were upset, some even angry, a few attempted to sue Bishop Wuerl for the misapplication of canon law, and accused him of “ethnic cleansing” (Kane 2006, 132). On August 6, 1993, the Bishop announced that St. John the Baptist would be one of the suppressed parishes, and merge with Our Lady of Angels (Pittsburgh Post-Gazette 1 August 1996, 29).

St. John the Baptist sat vacant for three years between its closing in 1993 until business partners Sean Casey and Christine Fulton, acting as the development group Campanile Associates, purchased the property from the diocese in February of 1996 with plans to open a local brewery in the sanctuary (Pittsburgh Post-Gazette, 21 August 1995). The sale marked the first time the Roman Catholic diocese of Pittsburgh sold a property to a developer for a secular purpose (Pittsburgh Post-Gazette 1 August 1996, 29). The diocese felt comfortable that the proposed use as a brewery was not considered a “sordid” use and thus forbidden by the Code of Canon Law. The deconsecration of a Catholic church does not include a formal ritual prescribed by the Church, but following the decree of the bishop, any relics, the altar, and items of sacred art are to be removed (Code of Canon Law Section 1222). Each diocese independently interprets

the meaning of “sordid” and the extent to which it removes religious objects. Before the sale of St. John the Baptist, this stipulation referred to any moveable objects or art works, while fixed or architectural works depicting religious scenes such as frescoes, stained glass windows, and bas-relief carvings were left behind. In the case of St. John the Baptist, this meant the baldacchino, an architectural canopy that sits over the altar to emphasize sacred space, and the stained glass windows remained with the building (PHLF 1999, 6).

Casey and Fulton wanted “a striking building, something with character, something with architectural significance and interest” for the setting of the brew pub (Pittsburgh Post-Gazette 2 June 1996, 20). They understood that St. John the Baptist, while fitting that description, would be a delicate renovation process because of the neighborhood connection to the building. “Our neighbors went to school here, to church here and got married here,” Fulton explained in an interview with the Pittsburgh Post-Gazette. “We knew this might be disruptive for them, so we talked to them from the onset” (Pittsburgh Post-Gazette 2 June 1996, 21).

Campanile Associates had been in conversation with neighborhood leaders of Lawrenceville prior to their decision to purchase St. John the Baptist. Casey originally planned to buy a historic firehouse nearby and convert it to an English style pub (Sean Casey, *unpublished data*). He had purposefully reached out to the Lawrenceville Business Council, Block Watch, and Citizens Corps in anticipation of beginning the planning process. When the sale of the firehouse fell through and he purchased St. John the Baptist, he asked to be connected with neighborhood leaders. Casey presented the business plan at a community meeting and answered questions afterwards. According to Casey, the primary concern of the neighborhood representatives was potential disruption to traffic flow the brewery could bring, but residents were overall very supportive of the project (Casey).

Casey collaborated with the diocese throughout the negotiation of the building sale. The transfer of ownership was conditional upon Church Brew Works receiving approval for a light manufacturing and brewing license from the City Council. In the meantime, the diocese worked to manage the abatement of the asbestos floor tiles, and remove religious objects from the space. The former parish of St. John the Baptist also voiced support for the project. The priest for the shuttered parish spoke in support of Church Brew Works at the city council hearing to vote on the necessary zoning approval, along with the city council president, and the president of the Lawrenceville neighborhood association. (Casey; Pittsburgh Post-Gazette 1996). At the neighborhood and city level, leadership realized the potential for the project to positively impact the economy of Lawrenceville (Pittsburgh Post-Gazette 21 August 1995, 13).

Casey and Fulton wanted to maintain as much of the building's character as possible, and began the work with building preservation as a priority (Casey). The Catholic Church did not nominate its buildings as for historic designation, and the Lawrenceville historic district would not be formed until after the adaptive reuse of St John the Baptist was complete (Axtell and Peterson, 1). So, though the project was eligible for tax credits, it did not undergo any kind of historic review process (Pennsylvania SHPO, Casey). After sitting empty for almost three years, much of the work to be done involved cleaning and conversion for brewery systems. Casey acted as the contractor for the project so the rehabilitation was done quickly and at relatively low cost (Mirza-Avakyan, 75). Church Brew Works opened in August the same year it was purchased, almost exactly one year after its doors were closed by the diocese (Pittsburgh Post-Gazette 1996, 29; ChurchBrew.com).



Figure 4: Holy water font near the entrance of Church Brew Works (photo by the author).

Design for New Use

In the narthex, holy water fonts still hang on the wall next to the entrance doors, below community bulletin boards and advertisements for Church Brew Works merchandise. Inside the sanctuary, Casey and Fulton pulled up the plywood floor added in the middle of the twentieth century and cleaned and polished the original Douglas fir flooring from the sanctuary (ChurchBrew.com). They restored eight original lanterns that hang along the center processional aisle of the church. Pews were hand cut to reduce their size to one that could accommodate seating at a restaurant dining table. Casey built the bar, which is situated on the west side of the sanctuary, out of the remaining wood from the pews, and attached kneelers to the bar to serve as footrests for patrons (ChurchBrew.com). The rectory building east of the church became the commercial kitchen serving the brew pub. Two confessionals existed in the original church. One



Figure 5: Pews cut to accommodate seating at a table (photo by the author).

became a merchandise display near the bar. Casey deconstructed the other, using the bricks to create the Church Brew Works sign outside the building and as the facade for the hallway linking the kitchen to the restaurant (ChurchBrew.com). Short dividing walls were constructed to separate the bar from the family dining area, and also serve to demarcate the bounds of the former processional aisle down the center of the sanctuary. Gold banners hang along the central processional aisle displaying the Church Brew Works logo and tagline “on the eighth day man created beer”. At the end of the aisle the raised apse stands as the focal point of the sanctuary.

The space is separated by the remnants of the wooden rood screen, across which text reads “*in fide vivo Filii Dei, qui dilexit me, et tradidit semetipsum pro me*” or “*I live by faith in the Son of God, who loved me and gave Himself up for me. (Galatians 2:20 b)*”. The walls of the apse have been painted a celestial blue, standing in contrast to the rest of the walls in the sanctuary, which are painted gold. Casey and Fulton positioned the brew house and beer vats on the apse, in front of the remaining baldacchino, understanding that the apse was “the centerpiece of the church” (Churchbrew.com).



Figure 6: Sign reconstructed from confessional bricks (photo by the author).



Figure 7: Apse of Church Brew Works, showing the rood screen beam, baldacchino, and beer vats (photo by the author).

Parochial, Public, and Professional Reception

This last design decision proved particularly frustrating to the Catholic diocese. Casey explains that the displeasure expressed by the diocese was “revisionist history” following phone calls to the diocese from out of state media, and overall not representative of the initial process of working with the diocese. He has since purchased another property from Catholic Church

without issue (Casey). Regardless, of the exact impetus for the decision, it became obvious that the removal of religious objects would not be enough to disassociate the building's Catholic past from its contemporary use (PHLF 1999, 6). Placing the beer vats in a place of symbolic importance, especially under a piece reserved for the most significant element in Catholic worship, and raised issues for a diocese still recovering from recent controversy. The placement of the beer vats, and the retention of objects, such as the stained glass, prompted Catholic officials to redefine the terms of sale for future church properties (Pittsburgh History and Landmarks Foundation 1999, 6). According to the Pittsburgh History and Landmarks Foundation (PHLF), the Church was "determined to strip any property it sells of any explicit religious symbolism unless it is continuing in Christian religious use," including the removal, destruction, or covering of frescoes, windows, or sculpture (PHLF 1999, 6). The diocese also decided to incorporate deed restrictions into properties sold for secular redevelopment, preventing the building from being used for commercial use (Schooley).

The Church's policy concerned the Pittsburgh History and Landmarks Foundation (PHLF 1999, 6) as to the preservation of character defining features in Catholic religious properties. PHLF began working to designate churches as local city landmarks to protect the structures, often conflicting with the Church (Pittsburgh Post-Gazette 2005, 9). The growing numbers of redundant churches pushed the issue to the forefront of preservation concerns, motivating the president of PHLF, Arthur P. Ziegler, Jr., to approach the diocese about forming a partnership in 2005. The bishop agreed to give the purchase option of any of its newly vacant properties to PHLF, which would then strategize its reuse, find a new religious owner, or maintain the building. In return, PHLF would not designate any buildings without the agreement of the Catholic Church (Pittsburgh Post-Gazette 2005, 9; PHLF 2006, 5).

Secular opinions looked more favorably on the adaptation of St. John the Baptist. The neighborhood was ultimately very supportive, with former parishioners who lived in the neighborhood speaking in favor of the project at Zoning Board of Appeals meetings (Casey). In the initial years of the brewery's business, there was resistance to the project and included small scale protests to the sacrilege of the rehabilitation (Associated Press). Opinions towards the project improved even more the longer the brewery stayed open. The popularity of the brewery drew foot traffic and infrastructure investment in the form of streetlights to the area, improving perceived neighborhood safety (Mirza-Avakyan, 74). City leadership credit the brewery as being a key driver in the revitalization of the Lawrenceville neighborhood (Mirza-Avakyan, 74).

In 1997, PHLF conferred Church Brew Works with an award of merit for "outstanding contributions made to the preservation of Pittsburgh's architecture, or for increasing public knowledge about our historic heritage" (PHLF 2001, 8). Four years later in 2001, PHLF designated Church Brew Works as a local landmark, a program recognizing architecturally or historically significant structures in Pittsburgh (PHLF.org). The recognition does not carry any legal protection, but assesses the building in a manner similar to a nomination to the National Register of Historic Places. Awarding the brewery this designation after the rehabilitation of the building indicates that PHLF believed the changes made did not "substantially lessen the value" of the building's architectural integrity (PHLF.org). The rehabilitation project also passed the test on national level. The Lawrenceville historic district was nominated to the national register of historic places in 1997, and listed Church Brew Works as a contributing structure for architectural contributions (Pennsylvania SHPO).



Figure 8: Exterior of St Joseph Brewery looking north (photo by the author).

Figure 9: Exterior of St. Joseph Brewery looking west towards main elevation (photo by the author).



St. Joseph Brewery - Indianapolis, IN

St. Joseph's Catholic Church sat underused or empty for over 60 years until local investors purchased the building. It changed hands several times before Tap Ventures, LLC restored and adapted the sanctuary. Investors inherited the ongoing rehabilitation work of previous tenants and aimed to adapt the aesthetics of the space with as little interruption to its original design as possible in order to demonstrate their respect for the history and craftsmanship of the church.

History

St. Joseph's sits on the southern boundary of the Chatham-Arch neighborhood, just north of Indianapolis' historic Lockerbie Square. During the Civil War, the area prospered, largely due to the access to Indianapolis' commercial core and the proximity of the railroad that ran along Massachusetts Avenue (Mass Ave) to the heart of the city (Indianapolis Historic Preservation Commission). Commercial and industrial buildings, such as the Real Silk Hosiery Mills, one of

the country's main hosiery manufacturers at the turn of the twentieth century, sprang up along College and Massachusetts Avenues (Indianapolis Historic Preservation Commission). The increase in jobs and the establishment of a commercial district attracted more residents, especially waves of German immigrant families, and Chatham-Arch continued to develop, until 1910 (Kahlo and Shank).

A mixture of working class and immigrant families (primarily German) who worked in the railroad related industries, and wealthier, more established Scots-Irish residents who had benefited from the rising stock of the neighborhood, composed the majority of the Chatham-Arch neighborhood (Kahlo and Shank 1971). The economic diversity of residents in the latter half of the nineteenth century is still evident in the remaining housing fabric dating from that period. A mixture of Civil War era workers cottages, middle class homes, flats and apartment buildings, and wealthy residences display both the range of incomes that lived here as well as the physical development of the neighborhoods (Indianapolis Historic Preservation Commission).

The Catholic diocese of Indianapolis formed St. Joseph in 1873, the fourth parish in city, to serve this growing population on the east side of downtown (Indiana Catholic History). At that time, the ethnic composition of the neighborhood was transitioning from mostly Irish or Scots-Irish residents to German immigrants. The parish grew slowly, as many parishioners continued to attend St. John the Evangelist, the city's mother church, or St. Mary's, the nearby German speaking congregation (Indiana Catholic History).

Early church meetings were held in a small building constructed by the founding priest on East Vermont Street. A three-story addition was added the following year, and for three years these buildings served as church, school, and seminary for the fledgling parish (Indiana Catholic History 2013). By 1879, the Bishop decided to use the structure that served as the parish's worship space for a Catholic hospital and gave the congregation permission to build a new sanctuary. On April 25, 1879 the parish of St. Joseph purchased two lots on the corner of North Street and what is now College Avenue and laid the cornerstone for the structure three months later (Indiana Catholic History 2013).

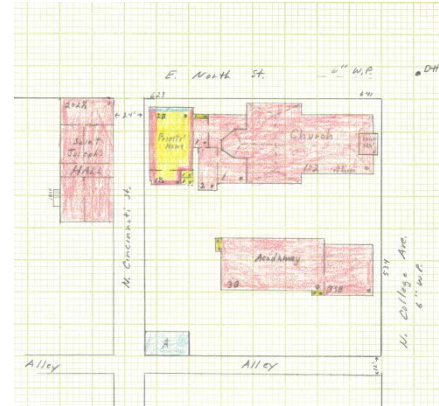


Figure 10: Drawing of St. Joseph Parish properties, c. 1949. Note reads "taken from Sanborn Map" (*Archdiocese of Indianapolis*).

Architect Diedrich Bohlen designed a traditional cruciform plan building with cross gables over the nave, transept, and a five-sided apse. Pointed arches over the main entrance, windows, and recessed bays; buttresses adorning the façade; and the former 135-foot spire all mark the gothic revival style of the sanctuary. Brickwork covers what is most likely a masonry frame, which sits on a limestone foundation.³ The stone trim of the main entrance, window sills, and buttress caps is also made of limestone. Tall, thin, and detailed painted glass lancet windows line the walls of the nave, emphasizing the verticality of the structure. A quatrefoil motif appears throughout the building, specifically in the form of transom windows situated in the pointed arch of the exterior windows. Originally, these transoms were also painted and portrayed the likenesses of saints (Chatham-Arch Preservation Plan 1982). Original notable elements of the interior of the building were a dominant spiral staircase in the

³ Schmidt Associates, architects of record for the brewery rehabilitation, refer to the "heavy timber frame" of the building at the firm's website: <https://schmidt-arch.com/portfolio/st-joseph-brewery/>

narthex area, which lead to the choir loft. In 1882, the parish added five large “frescoes” depicting the lives of Christ and St. Joseph. These paintings were actually oil paint on canvas, created by local Italian-American artist Giovanni Gioscio, (Chatham-Arch 1982).



Figure 11: Milharcic wedding at St Joseph Catholic Church, 1948. Quatrefoil stained glass window and Gioscio fresco are both visible (St Joseph Brewery).

When the building was finished in July of 1880, the Catholic Church in Indianapolis celebrated the cornerstone laying with pomp and circumstance, lining the streets with a parade of people, and a speech by the bishop. The parish filled the cornerstone with copies of city papers, the New York Freeman’s Journal and *Wahrheitsfreund*, popular Irish and German Catholic publications at the time, and the autographs of parishioners and Indianapolis residents on individual scraps of paper (Indianapolis Journal, 5).

Closing and Transition

By 1910, the growing industries on the eastside of Indianapolis' downtown began to encroach on the residences of the area. Those who could afford to do so moved north. Many of these residents were the Irish and German parishioners of St. Joseph. Finally, in June of 1949, due to the shrinking congregation and



Figure 12: St Joseph Catholic Church sanctuary while used as Catholic Social Services activities hall, c. 1970s (Indiana Catholic History).

its changing needs, the diocese decided to deconsecrate the building. The parish moved twice in the following decades and today St. Joseph is located on the west side of Indianapolis (Indiana Catholic History).

After the deconsecration of the building at North and College, the diocese continued to use the original as a Catholic Services and community center. At some point, after 1950, the diocese repainted the sanctuary ceiling but refrained from painting over the frescoes. Eventually, a drop ceiling was installed in order to facilitate using the sanctuary as a bingo hall. For the next thirty-two years, the diocese performed minimal maintenance on the building, removing the drop ceiling before St. Joseph was sold (Indiana Catholic History).

During the trend of American urban renewal in the 1950s and 1960s, Indianapolis constructed the inner circle of I-65, which came very close to the historic neighborhood of Lockerbie Square (Kahlo and Shank). In reaction to this impending threat, residents of the neighborhood took it upon themselves to petition the city for the designation of a historic district, and nominated the area to the National Register in 1968 (Kahlo and Shank). The Chatham-Arch neighborhood followed their example ten years later. By this time, St. Joseph's was already

sitting empty, but it was included as a contributing building to the Chatham-Arch National Register Historic District, and noted for its architectural style. The Indianapolis Historic Preservation Commission approved the local historic district designation for the Chatham-Arch and Massachusetts Avenue neighborhood in 1982 (Indianapolis Historic Preservation Commission). The activity surrounding the building may have enticed a private investor to purchase the building in 1986 (Haneline). The property changed hands two more times, once to another private investor who used the church for storage, and a second time to an architectural firm, A2SO4, in 2012 (Lafary, St.Joseph.Beer). The firm did extensive stabilizing work to the exterior and interior of the building (Olson) and applied for Historic Tax Credits (David Duvall, *unpublished data*).



Figure 13: Renovated Sanctuary of St Joseph Church, now St Joseph Brewery (St Joseph Brewery).

Design for New Use

A2SO4 added a number of elements to bring the building up to code for commercial office use. Additional methods of egress were added to the basement level, a “full basement of stone vaults of heavy masonry walls with arched openings throughout” (Duvall). ADA compliant entrances were added at the south side of the transept, and a fire exit on the north. The choir loft already had two methods of exit, one from the character defining spiral staircase, another from a long, inclined stair that ran the length of the south side of the building (Duvall). This second staircase is not original, but was almost certainly added while St. Joseph was still functioning as a church (Duvall). The architectural firm wanted to open up the narthex area to facilitate traffic flow, but Indiana’s State Historic Preservation Office (SHPO) believed the area to be too integral to the character of the building. Instead, doors were allowed in the walls of the narthex to give it the appearance of space while maintaining the historic sense of division (Duvall).

Finding a replacement for the sanctuary windows posed the greatest challenge to the architects. At some point the notable painted glass had been removed, leaving the window frames intact (Duvall). Though the design of the windows is documented and one is on display at a local historical society, A2SO4 and the SHPO struggled to determine what glazing would be most appropriate, especially in the quatrefoil openings (Duvall). Ultimately, A2SO4 and the SHPO decided on clear glazing, retaining the shape of the historic windows without the decorative detailing.

The ceiling posed a similar problem. When A2SO4 purchased the building, Gioscio’s frescoes were still affixed to the ceilings, but in a state of disrepair. The architecture firm removed the canvases and sent them for conservation. After a long consideration as to whether such instances of installed art should be considered character-defining, the SHPO decided that it

would not be feasible to retain the canvases in place, and therefore it did not require the architects to conserve and reinstall the paintings (Duvall). Their current location is unknown.

In 2014, A2S04 filed for bankruptcy, in part due to the cost of the renovations of St. Joseph's (Olson). By this time, the redevelopment of Massachusetts Avenue (Mass Ave) had turned the historic districts of Chatham Arch and Lockerbie Square into one of the most desirable areas of Indianapolis. Increasing density, especially of individuals in the millennial age group in the Lockerbie Square and Chatham-Arch neighborhoods has led to high demand for restaurants and brewpubs. Before St. Joseph was restored, plans for four, high density apartment complexes were planned immediately to the south, east, and north of the former church (Olson). The neighborhoods support four microbrewery establishments within two miles of one another (Olson). The area is so popular that the owner of Sun King brewery told the Indianapolis business journal in 2014 that he had also considered purchasing St. Joseph's because of the intriguing nature of opening a brewery in a church (Olson).

Tap Ventures, LLC (Tap Ventures), a group of three investors who had previously formed the Chatham Tap pub and Ralston's Draft House in historic buildings on Mass Ave, purchased St. Joseph's in 2014 (Olson). They did so without taking advantage of the historic tax credits in the purchase price, or filing the architectural changes they made with the SHPO (Duvall). David Pentzien, co-owner of Tap Ventures, explained that he and his partners were unaware that the tax credits were available for the project, though he was skeptical about taking advantage of them. "It's hard enough to run a business when everyone is pulling in the same direction", he explained, "without having to worry about additional oversight" (David Pentzien, *unpublished data*). Tap Ventures now owns four brew pubs located in historic buildings.

Tap Ventures purchased St. Joseph's in 2014 (Haneline). David Pentzien is a resident of the Lockerbie Square neighborhood and used to be able to see St. Joseph from his guest room window before one of the aforementioned apartment buildings went up. Finding a building near downtown was important to Tap Ventures since all the partners and most of the employees live in the area. "We wanted to do something good for the neighborhoods," Pentzien explained. He and his partners had been looking for a space that would fit their business plan - a brewery in a historic building - before he found out about St. Joseph. "I was actually running on my treadmill looking out that window when I saw them pound the for sale sign in the front yard" (Pentzien). He jumped off and called his real estate broker right away.

What they purchased was essentially a "blank slate" (Pentzien). A2S04 invested its money in stabilizing the building, but there was much to do to retrofit the building to become a brewery and create a gathering space for people. Pentzien, an engineer by training, described the process of transitioning the building from a "white box" to a space consistent with brewing beer and accommodating people while still retaining the "essence of the historic building" as a puzzle (Pentzien). The group walked through the building with suppliers on video call to brainstorm creative ways to accomplish the logistics of the brewing operation. They adapted technologies from other industries, using the same augers from hog and poultry feeding operations to move materials at sharp angles without damaging the walls of the apse (Pentzien). The equipment was all specially designed for the space (the largest beer vat moves through the front door with 9/16 of an inch to spare) (Pentzien; Casey and Williams). However, the investors wanted the building to take visual precedence over the brewing systems, so concealed them behind a small wall that covers the area between the bottom of the beer vats and the floor (Pentzien).



Figure 14: Construction of the platform for the brewery tanks. Newly constructed staircase and bar construction also visible on the left (St Joseph Brewery).

Tap Ventures LLC wanted the craftsmanship and character of the building to remain the focal point of the space, so aimed to make as few changes as possible in the building's rehabilitation (Pentzien, Schmidt Associates). David Pentzien explained that the strategy of the investors in rehabilitating St. Joseph's for a brewery was to step up to the "brink of irreverence" and then take a step back in order to honor the building and the people who created and used it in the past (Pentzien). Other than the addition of a patio space to the south of the building, the exterior has changed very little since the steeple was removed in 1950 (Duvall).

The brick exterior, with its characteristic lancet windows, large double front doors, and cruciform plan, make it evident from the street that this was, and may even still be, a church. The St. Joseph logo marks the building to passersby, displayed on a sign hanging above the front doors. A small plaque designed similarly to a sign that might list mass times shows the brewery's

hours of operation. As visitors enter the building, pews original to the church line the walls of the narthex. A spiral staircase identified as character defining by the SHPO, leads to the choir loft. Above the entrance to the sanctuary, a newly-designed stained glass window features the likeness of the building within a trinity symbol surrounded by renderings of hops, wheat, and water. Latin words around the window frame read “*Bene+dic. Domine, creaturam istam cerevisae, quam ex adipe frumenti producere dignatus es: Bless, + O Lord, this creature beer, which thou hast deigned to produce from the fat of grain,*” a traditional Roman Catholic prayer for blessing beer (Rituale Romanum 1964, 54).

A bar has been constructed on the southern wall of the sanctuary from wood reclaimed from the building’s original construction (Schmidt Associates).⁴ Behind the bar a newly reconstructed staircase leads the way to the former choir loft, still overlooking the sanctuary below, but now an area for private parties and gatherings (Schmidt Associates). Light fixtures in keeping with those usually seen in churches were hang from the ceiling (Schmidt Architects).

The focal point of the sanctuary is the apse of the church. The area is visually set apart from the rest of the room by a change in paint color (deep red instead of the beige used elsewhere). Yet instead of an altar, the custom designed brewing vats line the walls of the space.



Figure 15: Newly added stained glass above one of the doors leading from the narthex to the nave. The traditional Catholic blessing for beer surrounds the window (photo by the author).

⁴ See note 3, the Schmidt Associates website mentions the church’s timber frame, but St. Joseph is most likely a brick or masonry structure.

Though a dividing wall officially separates the apse from the rest of the sanctuary, the vats are clearly visible from anywhere in the building. The weight of the vats required additional structural support so a platform was constructed from steel bars and remnants of the church's original timber framing (Schmidt Associates). All other brewing equipment, maintenance rooms, and utilitarian spaces were constructed in the basement of the building so as not to disrupt the feeling of the open sanctuary. Overall, the rehabilitation work conducted by the new owners took just over one year, and the brewery opened in May of 2015.

Parochial, Public, and Professional Reception

Tap Ventures opened the brewery to a resounding applause from the brewing community, the neighborhood, and the city of Indianapolis. The concept of housing a brewery in a church was seen as a novelty, lending an additional charm to the thought of patronizing the establishment. Puns graced the headlines of reviews and news stories, social media users quipped on Twitter and Instagram about “going to church” or “Making Amens” (Spalding).

The Catholic Church did not take an official position on this practice of adaptive reuse. However, the priest from St. Mary's Catholic Church, the sister congregation to St. Joseph's, blessed the building when it opened (Pentzien). Though the investors did not actively work with the Catholic Church throughout the rehabilitation process, they did reflect regularly on the appropriateness of the design, so they took this blessing as confirmation of the church's support (Pentzien).



Figure 16: Exterior of Beer Church Brewing looking southwest (photo by the author).



Figure 17: Exterior of Beer Church Brewing looking south (photo by the author).

Beer Church - New Buffalo, Michigan

This recently established brewery is located in 1861 Methodist Church recognized as the longest continuously operating house of worship in the City of New Buffalo. The Methodist congregation, Water's Edge UMC, worshiped in the space until 2014 when the church relocated to a new structure on the edge of town, and the owners of the brewery purchased the structure directly from the Water's Edge Methodist. Beer Church Brewing opened in 2017 in the former narthex of the building and the sanctuary space is currently being renovated to house more seating, a wood-fired pizza oven, and full bar.

History

The village of New Buffalo, Michigan developed in 1835 after Captain Wessel D. Whittaker saw the potential for industry and settlement at the point where the Galien River met

Lake Michigan. With a small group of investors, he erected the first building in New Buffalo, one block west of the present day site of Beer Church Brewing Company. The village grew slowly due to the Great Panic of 1837 and inadequate transportation systems available to the new village. Poor road conditions connecting New Buffalo with LaPorte and Michigan City, Indiana forced residents to prioritize harbor development as its main source of transportation until the railroad reached New Buffalo. During the early days of the village, traveling ministers held worship services for residents in a local hotel. In 1844, the first formal worshipping body organized as the Union Church and met in the cabin of a prominent local figure until it relocated to Union Pier, Michigan three years later (Water's Edge UMC 1998, 1; White).

Michigan Central Railways extended its line to New Buffalo in 1846 as the nearest point to the Indiana border and routes to Chicago. Passengers and freight had to switch to a new line to continue the journey. The new transportation option brought business, tourism, and increased the size of the town dramatically. The lumber industry boomed, making use of both the new harbor and the railroad. However, just four years later in 1853, Michigan Central extended its rail line to join Indiana routes south of the border, bypassing New Buffalo completely. The population decreased by half and the town's incorporation expired (Water's Edge UMC 1998, 1; White).

Despite New Buffalo's change in fortune, the church continued to grow. In 1852, a small Methodist Episcopal group of forty members began to regularly in members' homes. The next year, the congregation moved a schoolhouse building to a donated life and formally dedicated the space to Christian worship on February 20, 1853, the first of such services to be held in the still forming town (New Buffalo UMC 1998, 3). In 1861, the congregation received the lot at 26 Whittaker Street as a gift, and began construction of the sanctuary. The Methodist Church of New Buffalo was constructed in 1861 as a single bay wood-frame building set on a raised stone

foundation with a front facing gable. A set of double doors, topped by a simple pediment, are located on the center of the north elevation. A double-hung window on either side. Four double hung windows sit in both the east and west elevations. A short steeple and enclosed church bell rise from above the center of the church near the northern edge of the roof. Records indicate that the Methodist church structure was used for a brief time during the Civil War as artillery storage and worship continued in the building at the end of the war in 1865. However, congregational histories do not address this time in the building's history, suggesting that congregation has always considered the church as separate from the activities of the worshipping body.

Meanwhile, New Buffalo benefitted from a new rail line built with frequent depot stops for the benefit of farmers, increasing population and access to the town once again. Improved roads to the north and south facilitated travel, and the World Columbian Exposition in Chicago extended its impact all the way to New Buffalo. A hotel was built downtown for tourists on their way to the exposition, beginning New Buffalo's transition into a town that claims tourism as its primary export (White).

Several changes have been made to the Methodist Church structure throughout its existence. Congregational histories list stained glass windows as a bequest from a member, the addition of Sunday school classrooms, and the enlargement of the sanctuary in 1947. New furnishings for the church, including pews which replaced theater

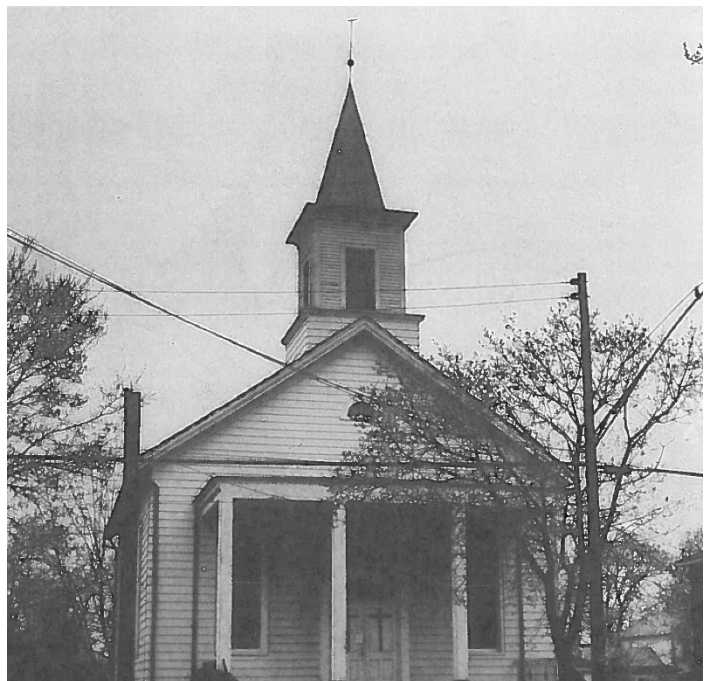


Figure 18: New Buffalo United Methodist Church, c. 1970 (New Buffalo UMC 1972).

seats, an altar, pulpit and lectern and “colored glass windows” were donated to the congregation in 1948. These items were given to Beer Church Brewing in the sale of the property. Earlier photos of the front doors show stained glass windows with a simple cross in the center of each, rather than the United Methodist Church symbol (New Buffalo UMC 1998, 4).

The original design of the building did not include the two-story entrance. This was added along with new front steps and aluminum siding in 1955. Though church records mention the existence of a basement in the original design, whether or not the Sunday school rooms were finished before the 1947 addition is unknown. In any case, by the late 1950s there is record of a church office, a kitchen, and Sunday school classrooms in the basement of the building. Congregational histories discuss these areas, as well as the worship space upstairs being re-paneled in 1967. That year also saw the dedication of a number of decoration and furnishings including altar lighting, a new organ, and a memorial picture of Jesus and a Lamb (New Buffalo UMC 1972, 2). In 1970, the congregation orchestrated a “building crusade” for additions to the basement and first floor, but church records do not indicate whether these plans were executed (New Buffalo UMC 1998, 5). That same year, the Methodist Episcopal Church merged with the Evangelical United Brethren to form the United Methodist Church (New Buffalo UMC 1998, 5). In 1985, the congregation held a fundraiser for building a church in a new location, but did not make serious efforts towards relocating, and sold property belonging to the congregation in 1992.



Figure 19: Water's Edge United Methodist Church sanctuary during one of the final services in the building, November 2014 (Water's Edge UMC Facebook).

Closing and Transition

Water's Edge UMC renewed serious discussions of selling the 1861 structure on Whittaker Street in 2011 after conversations about the ministry needs of the congregation (Water's Edge United Methodist). Head of trustees for Water's Edge UMC explained that the board of the congregation only considered buyers who wanted to preserve the parsonage and sanctuary and expected potential owners to share their plans for the building's future upon making an offer of purchase (Hayes 7 February 2014).

While deeply conscious of the building's legacy in New Buffalo's history, the congregation chose not to "saddle the future owners with the handicap of an historic designation" (Hayes 7 February 2014). They believed that landmark status would prevent the new owner from making financially feasible alterations, ultimately leading to the building's demolition, so it has not been put forward for nomination for listing on a local, state, or national level. The church has also been overlooked for inclusion in Michigan's historic resource survey conducted by the SHPO (Michigan SHPO). The only official recognition of the building's significance to New Buffalo history is its presence on New Buffalo's Sesquicentennial historic walking tour route (New Buffalo Sesquicentennial Committee). The congregation's position on historic designation appears to be representative of the city of New Buffalo, Michigan as a whole. At the time of this study, the city did not have any locally or nationally designated historic properties or districts, though a downtown revitalization group debated the nomination of a local historic district in the downtown area around the time of the sale of Water's Edge UMC (New Buffalo DDA).

John Lustina and Jane Simon, had competition for purchasing the structure. Lustina believes that their offer conveyed a clearer plan for the structure's long term preservation and use. The partners did express their intentions from the beginning in maintaining the church's history and appearance, citing it as a primary reason for their interest in the structure. Early plans even called for the dedication of part of the building to sharing its church history (Hayes 7 February 2015; Maddux). The "brand", as Lustina calls the idea of creating a brewery in an old church, was envisioned before they found the building itself (John Lustina, *unpublished data*). After attending Lagunitas Beer Circus in Chicago, Lustina and Simon brainstormed what similar experience could be created for a brewery setting (Noel). When they settled on the name Beer Church, Lustina, a former marketing executive knew they had "a once in a lifetime brand". They

trademarked the name “Beer Church Brewing Company” and then began looking for buildings (Lustina, Noel).

Water’s Edge United Methodist held a special closing service in the building on November 30, 2014, ending the building’s 153 year history as a church. During the final service, the Pastor removed the structure and all furnishings from religious use (Water’s Edge United Methodist Facebook page, 30 November 2014). When the church transferred ownership, the altar, lectern, pews, and several other objects (including the sound system) were left behind (Lustina).

The original offer for the purchase of Water’s Edge UMC was contingent upon the approval of the city council allowing for the rezoning of the site for commercial use. After the congregation relocated in December 2014, the new owners Jane Simon and John Lustina began the permitting approval process in earnest. The first obstacle was to get approval from the city council to rezone the church for commercial use. A number of individuals commented against the project at the New Buffalo Planning Commission meeting on February 10, 2015. Those in opposition primarily cited parking and pedestrian traffic as major issues, though one individual objected to the planned adaptive reuse, stating that she would “prefer the building be used as a community center” and that the building was “sacred to many people” (New Buffalo Planning Commission 10 February 2015). Brad Bartelmay, pastor of Water’s Edge UMC at the time, spoke in favor of the project moving forward saying he was “pleased with the vision the applicant has for the property” (New Buffalo Planning Commission 10 February 2015). The economic development community in New Buffalo broadly supported the proposed brewery when it was still in the planning stages. The Downtown Development Authority, the mayor of New Buffalo, members of the planning commission, and the independent development group,

TEAM New Buffalo, all presented letters of support throughout the official approving process (New Buffalo Planning Commission, 10 February 2015). The Downtown Development Authority in particular viewed the project as a flagship development for downtown revitalization and praised as an example of the application of the five Main Street principles, something that the Downtown Development Association is actively trying to implement. The planning commission approved the project pending the updating of the on-site drainage (New Buffalo Planning Commission 10 February 2015).

Design for New Use

When the planning commission approved the zoning changes for the structure, Lustina and Simon took full ownership and began construction work on the building. They aimed to maintain as much of the building's original character appearance as possible (Hayes 7 February 2015). Upgrading the structural systems of the building were a priority for the sake of zoning regulations as well as the practicality of supporting the brew vats in the sanctuary. The foundation was replaced, structural beams added to support the floor in addition to the original timber framing, and drainage systems were updated (Hayes 21 February 2017). These updates cost considerably more than the original estimates, Lustina believes the structural updates alone to have cost three times the original budgeted amount (Lustina). As a result, plans for the Beer Church Brewery renovation had to be phased to accommodate the unforeseen costs (Noel). For example, initial plans called for an Italian wood-fired pizza oven to be installed in the raised chancel and a beer garden to be added adjacent to the east side of the building. Instead, the owners focused on opening a small tap room in a portion of the space after basic elements of the building were brought to code. The next step will involve renovating the sanctuary space and

adding room for onsite brewing operations. Finally, the owners will complete exterior work, including the construction of the patio and the restoration of the 1860s church bell (Lustina).

In order to open the building as a taproom, Simon and Lustina took down the wall dividing the sanctuary from the narthex and constructed a temporary partition slightly farther into the sanctuary to separate further construction from the tap room. They also removed the choir loft, a character defining feature of the interior space, believing the low ceiling it formed directly over the church entrance would feel oppressive in the small tap room (Lustina). They pulled up the red carpet



Figure 20: Beer Church Brewing Tap Room, looking northwest towards the location of the staircase that would have led to the choir loft (Beer Church Brewing Facebook).

and several layers of tile to reveal the original pine wood floor, painted the walls white, cleaned the windows, added bathrooms to the basement in place of Sunday school rooms, and created a commercial kitchen in place of the smaller church kitchen. The brewing operations currently take place off site until the sanctuary is properly renovated. The result is a small, 33 seat taproom that operates at 17% of their planned capacity, with plans for expansion (Lustina).

John Lustina and Jane Simon have reused the former altar of Water's Edge UMC to pour beer from a tap that was built into the piece. Some may find this offensive. However, the partners knew that the altar had been deconsecrated along with the space. While retrofitting the altar, they discovered carvings on the underside of the surface that read "1945!" along with the names of several congregation members who dedicated the altar after soldiers who worshipped at the

church returned from WWII. Wanting to share their story, Lustina and Simon intend to brew a beer in their honor and call it “1945!” (Lustina).

Large, standalone letters reading BREWERY that top the 1950s two-story porch of the former church, making it easy to identify Beer Church Brewing from the street. The stained glass United Methodist symbol, a golden cross wrapped in a single red frame, still decorates the front doors of the building.



Figure 21: 1940s altar from Water's Edge UMC now houses the beer kegs for Beer Church Brewing (photo by the author).

The space inside is small. Two pews line the north and south walls of the original narthex area, which is otherwise occupied by modern tables and chairs. The beer keg and tap, fixed into the church’s 1940s blond wooden altar also serves as the spot where customers place and order, so encountering the religious object is inevitable. Beyond the tap, the church’s lectern holds a cash box and other needed items. Beer on tap is listed on the hymnal board that was once used by Water’s Edge to list the hymns for the service and reads “Today’s offerings”. Brightly colored advertisements displaying brews such as “Crooked Cross IPA” and “Pontius Pilate Cream Ale” decorate the white walls, as does the Pop Art inspired print of the building.

When the phases of the rehabilitation are complete, the space will look slightly different. The lectern will sit near the front door and be used as a host stand. The altar will continue to serve as a beer tap, but will be limited to a canning station. A long bar will stretch across the west side of the church, using kneelers as the foot rests. Lustina expressed an interest in incorporating more pews into the sanctuary, as they have “more pews than we know what to do

with”. The wood-fired pizza oven will take center stage on the raised chancel at the front of the sanctuary with beer vats to its left and right sides. Glass partitions will separate this area from the seating. On the wall across from the brewery a local graffiti artist has been commissioned to paint a large mural (Lustina).

Lustina and Simon have been pleased with the way the small size of the tap room often results in conversations between visitors, and hope to incorporate opportunities for impromptu interaction the larger space by including a large common table that seats twenty patrons. The necessary construction to convert the sanctuary space began in early 2017 after another volley of planning commission meetings (Hayes 2017). When the sanctuary opens to customers, the fully renovated space will seat 165 guests (Noel).

Parochial, Public, and Professional Reception

Members of Water’s Edge UMC appear to be pleased with the outcome of the building’s sale. Church leadership unanimously passed the vote to sell the building to Lustina and Simon, and Pastor Bartelmay publicly supported the project at the Planning Commission meeting in February of 2015 (New Buffalo Planning Commission, 10 February 2015). The broader membership has also expressed pleasure at the fact that the building is being economically benefiting New Buffalo and not sitting empty or facing demolition (Hayes 2017).

Lustina believes that Pastor Bartelmay’s argument for Beer Church to Water’s Edge UMC went a long way in creating congregational support for the project within the congregation. New Buffalo community members initially supported the project overall, but some expressed reservations at Planning Commission meetings, and worked to prevent the brewery development.

Lustina believes that these objections have been quelled by the demonstration of financial investment that he and Simon have made in the building.

Chapter 4 – Analysis

Commonalities

Despite differences in denomination and architectural style, case study buildings exhibit a number of commonalities in decisions made by brewery owners, obstacles faced, or characteristics of the buildings. Though architectural styles differ among case studies, the overall organization of the sanctuaries is very similar. Each case study church is laid out as a linear, processional nave with high ceilings, a defined altar or chancel space, and narthex. This specific commonality may explain the nearly identical layout (or planned layout) of these three breweries. Beer vats are located in the altar or chancel in each case study, taking advantage of what Church Brew Works' website refers to as "the centerpiece of the room" (ChurchBrew.com). Though Beer Church Brewing has not yet completed renovations, the chancel will be the location for the beer vats and the pizza oven when the work is finished. For now, the use of the altar table for the beer tap arguably produces a similar effect in the temporary space of the tap room.

Each church situated the bar on the same wall in relation to the altar, and that bar incorporates a salvaged wood or other object from the church. Casey built the bar at Church Brew Works from the remaining wood of the shortened pews and situated it against the western wall of the sanctuary. St. Joseph's bar is constructed, like the supports for the brewing platforms, from wood used for the original building frame and positioned against the south wall of the sanctuary. Beer Church Brewing plans to position the bar on the eastern wall and will also incorporate salvaged elements such as kneelers for its construction.

Case study breweries integrate religious objects in similar fashions as well as the architectural design of the church. Hymn boards are used as displays for the draught lists at Beer

Church Brewing and St. Joseph's. Beer Church uses the hymn board left behind by Water's Edge UMC, but St. Joseph purchased a board for the purpose of displaying the draft list. Pews are used for seating at each location. At St. Joseph's pews are placed in the narthex for patrons waiting for a table, but at Church Brew Works and Beer Church Brewing they are and will be used for a primary source of seating in the sanctuary.

Highlighting the architecture of the building was the most common theme in the marketing materials between case studies. St. Joseph's brewery and Church Brew Works both provide a full building history and collection of photos that chronicle the lifespan of the church-tuned-brewery. Tap Ventures LLC even provides links to other historical resources for those who are interested in learning more about the architecture or the history of the parish (Saintjoseph.beer). The logos of St. Joseph's, Church Brew Works, and Beer Church all incorporate the building either in its entirety or one of its iconic features. The websites of each brewery make references to the building's former use as a church, though the information provided varies in length. Beer names referencing the building's history or defining features are also popular. St. Joseph's brews a "Bohlen's Brown" and a "Cornerstone Kolsch" Church Brew Works has a "Pipe Organ Pale Ale", and Beer Church lists the "Crooked Cross Pale Ale".

Religion is the other prevalent theme in the marketing for the three breweries. Other than the tagline "Eat. Drink. Believe." and playful beer names, Tap Ventures LLC refrains from playing on the religious nature of the building in its marketing graphics and copy, but names house beers with religious puns such as the "Popemeal Stout" or the "Absolution Amber" (Saintjoseph.beer).

Sean Casey intentionally avoids using religious references in his marketing materials, though he concedes that the beer “Pious Monk Dunkel” and the tagline “on the eighth day man created beer” play on the building’s ecclesial setting (Casey). These he felt were relatively innocent, and explained that he had rejected a number of suggestions for beer names and taglines that more explicitly referenced Catholic beliefs (Casey).

Beer Church incorporates the religious origins of the building into its marketing as much as possible, believing it to be a cornerstone of its “once in a lifetime brand” (Lustina). The name of beers on tap at the brewery include religious puns, and the copy of the accompanying descriptions use biblical references. The description for the Pontius Pilate IPA reads:

“He may have sealed his fate when he washed his hands, but he forgot to protect his likeness two-thousand-years hence when a beer begged his name. Pontius Pilate IPA is less rough than the decisions the man had to make, to be sure, evoking a more relaxed, juicy New England Style he must have tasted in a vision, one assumes replete with other manner of things usually attending such visions yet not crossing over into beer --we attest-- all the while maintaining a citrus finish more gentle than a routine execution” (Beerchurchbrewing.com).



Figure 22: Hymn board displays drafts at Beer Church Brewing (photo by the author).

Beer Church Brewing’s website incorporates this theme prominently and in potentially unexpected ways. The link to subscribe to the brewery’s newsletter reads “Join Our Congregation” and text promoting the free Wi-Fi for those who sign up continues, “When you visit our hallowed grounds, you will automatically be granted access” (beerchurchbrewing.com). One banner photo of the Methodist stained glass is overlaid with the text “Through these doors enter all ye who love finest beer”. Phrases like “Buy a damn shirt!” and “If you hate fun, at least we have great beer” juxtapose the religious-themed copy in an effort to share a “dry sense of humor” (Beer Church Brewing, Lustina).



Figure 23: Screen capture from Beer Church Brewing's website.

Successful Preservation Strategy?

None of rehabilitations took advantage of the tools, guidance, or oversight available despite their eligibility for the National Register of Historic Places, yet overall, the work was done in accordance with the *Secretary of the Interior’s Standards for Rehabilitation*. Standard numbers 4, 6-8, and 10 do not apply to these specific case studies and so are not addressed in the following evaluation.

Standard 1 reads “a property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment” (National Park Service). Breweries require large, open rooms for seating and have concentrated features as the bar or the brewing vats that can be located in the smaller areas. Churches, especially those designed according to the traditional processional plans like the buildings included in this study, easily accommodate the spatial needs of breweries and brew pubs.

Standard 2 requires “the historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided” (National Park Service). With the exception of new windows, none of the breweries made alterations to the exterior of the building. Sanctuaries were partitioned by low walls that divided the dining sections from one another, but did not disrupt the view of the character defining large, open space formerly used for worship. Beer Church Brewing is the only case of an owner removing a character defining feature from the interior. The removal of the choir loft and the wall dividing the narthex and the nave drastically change the feel of the church interior. In every other case, these elements are incorporated into the dining space.

Brewery owners highlighted character defining elements of the buildings with the placement of new elements as well as the treatments of the original. Positioning beer vats in the altar area is an excellent example of a compatible reuse. The beer vats stand as focal points in the former sanctuary spaces. Their material and placement catch the eye of patrons and draw attention to what is historically the most important area of the building. At Church Brew Works and St. Joseph’s Brewery, the altar area was further emphasized by a differentiation in paint color. This specific treatment, though in accordance with preservation standards, may raise

questions for respect and sensitivity for the building's past use, as demonstrated by the response of the Pittsburgh diocese to Church Brew Works.

Standard 3 requires each property be “recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken (National Park Service). Though case study buildings do “add conjectural features” such as bringing in hymn boards and pews from other buildings. These elements are not part of the building, so do not directly violate standard 3, but suggest that the new owners see the church less as a “physical record of its time” and more as a backdrop for its current function (National Park Service).

Standard 5 reads “distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved” (National Park Service). Brewery owners go to great lengths to meet standard 5, preserving “distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize [the] property” (National Park Service). Such elements are desirable not only to the owners, but also to the patrons of the brewery. Lustina believes the Civil War era floor structure visible from the Beer church basement enhances the customer's experience of his brewery (Lustina). Pentzien also expressed his appreciation for the craftsmanship of the building, and indicated that this view was shared by his customers. Sean Casey has restored the Douglas fir floor of Church Brew Works and the stained glass windows throughout the sanctuary, backlighting those that needed to be removed to create the connection to the kitchen.

Standard 9 reads “new additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to

protect the historic integrity of the property and its environment (National Park Service). Any new additions to the former churches have been minimal, reversible, and are contained within the original space. Short dividing walls, bars, glass partitions, and structural platforms to support beer vats can all be removed if necessary, leaving the space in its original design.

Overall, case study buildings had little trouble conforming to the *Secretary of the Interior's Standards for Rehabilitation*. The Indiana's SHPO's historic tax credit review of A2S04's work on St. Joseph's could have strongly factored in to the retention of the character defining features of that building. Its long history of vacancy also meant that fewer features remained to preserve. However, Pentzien's expressed respect for the craftsmanship of the building indicate his willingness to prioritize the historic fabric over business concerns. Sean Casey similarly described his approach to preserving the character of the building, explaining that the brewery was the means of preserving a great building (Casey). More than any other, the rehabilitation of Church Brew Works was under the scrutiny of the surrounding community and former parish following the reorganization of the Pittsburgh diocese. Casey's decision to include the neighborhood in his rehabilitation of the church demonstrated not only good public relations judgement, but indicated that the project would respect the history of the building and the community.

Though the relatively unfinished nature of Beer Church makes an analysis of the rehabilitation of the space difficult, the intent of the project has removed character defining features from the building. Despite –or perhaps because of- its comparatively modest size and style, the owners of Beer Church have already changed the design of the church to a much a greater degree than the Roman Catholic case study buildings. The loss of the choir loft and the wall that separates the narthex from the sanctuary fundamentally and irreversibly changes the

feeling of the former worship space, and going failing to maintain standard 2 of the standards for rehabilitation. Lustina believed these alterations were necessary to create a comfortable and feasible environment for the tap room. Like Tap Ventures, Lustina and Simon were hesitant to designate the space or submit to any design review that could result in more red tape for the business plan. Though the review process would most likely have required retaining the choir loft, it may have also prevented the opening of the Tap Room and could have threatened the overall feasibility of the project.

As demonstrated by this study, adaptively reusing church buildings as craft breweries is a successful preservation strategy. The compatibility of brewery needs with the organization of church buildings allows the former worship spaces to serve the new function with minimal disruption to the architectural character of the church. This is especially true of the processional church plan with a large interior nave. Craft breweries are experiencing historic popularity. Whether the demands of the market and the feasibility of this business model remain strong is yet to be seen. Experts should encourage adaptive reuse strategies that are varied and, as the Secretary of the Interior's Standards for Rehabilitation recommend, reversible. The long term preservation of the structure is dependent on its adaptability for future functions.

Conclusion and Further Discussion

Finding new uses for redundant church buildings will only become a more pressing preservation problem in the coming years. On April 26, 2018, three weeks after the completion of this study, the Catholic diocese of Pittsburgh will announce another historically large restructuring of its parishes (Zubnik). The Chicago archdiocese is considering similar closures in the coming years (Chicago Tribune, Curbed). The phenomenon is not limited to Roman Catholic communities. Mainline protestant traditions have declined in membership from by four percent of the US adult population over the last four years (Lipka). The buildings in this study demonstrate one possible solution for the preservation of the churches that will eventually be retired from religious service.

In light of the growing need for preservation strategies focused on historic houses of worship, preservation professionals would do well to consider the variety of concerns surrounding breweries as an adaptive reuse option. This study recommends breweries as a compatible use for the preservation of historic architectural features of historic church buildings. However, guidelines like the *Secretary of the Interior's Standards* address the physical elements that are left behind by the congregation, but only indirectly address the concerns for respecting the building's religious past. Satisfying both respect for the religious and consideration for the cultural importance of the building may not always be possible. If appropriate rehabilitations require building owners to retain character defining features that have religious significance, then evaluating the sensitivity of their treatment may come down to something as subjective as intent and details.

The brewery owners in this study all expressed an interest in sharing the building's history, and to varying degrees, cited the character of the church as a primary motivation for

selecting it as the location for their business. When explaining the out-sized success of his limited square-foot taproom, John Lustina expressed his belief that the participants in the craft beer movement, both customers and producers, value authenticity and craftsmanship. Owners are willing to make a commitment to the community and an investment of time and resources into a local “icon”. Customers appreciate the commitment and respond in kind. “The nature of craft beer is the fact that it’s very local and respectful of place and history, Lustina said “it all boils down to authenticity and you get that in a church” (Lustina).

Others have noticed similar connections between breweries and authentic connections to place, referring to it as “neolocalism” and defining it as the desire to “reestablish connections with local communities, settings, and economies” (Schnell and Reese, 44) . The craft brew scene is claiming the hometowns of its breweries in a manner similar to the way wineries market the very soil that defines the profile of grapes used to produce their wine (Fletcher, 557). By adapting and preserving a historic building, breweries can actually demonstrate their commitment to local history, and provide their customers with an opportunity form connections, both with place and with each other, by their participation in the economic community of the brewery.

With social capital diminished from its historical peak, opportunities for social gathering are, at the very least, changing (Putnam). The neighborhood pub has traditionally been seen as a gathering place, and the neolocal nature of craft breweries may serve as a vehicle to translate the opportunities for social engagement historically provided in part by churches to a contemporary demographic. As operations that preserve local history, contribute to the economic vitality of a neighborhood, and potentially improve social capital, it is easy to believe craft breweries may be the best solution to the preservation problem at hand.

Catholic history scholar Paula Kane reflects on changing views of sacred architecture in her article *Is that a Beer Vat Under the Baldacchino?*. While assessing the opening of Church Brew Works, she posits that the example of adaptively reusing a church as a brewery “corresponds to ‘a special kind of nostalgia for the past, a moralistic attempt to appropriate it through an active form of consumption... [allowing] a rootless new class of Americans to build connections to the past through their role as consumers” (Kane 1997, 5). Thus, for Kane, the neolocalism expressed by Lustina and the craft brew movement may be about experiencing authentic connections and places in a historic church, but it is also representative of the loss of meaning in our understanding of religious spaces. As discussed earlier, sacred places like the case study churches of this paper were created as architectural symbols and landmarks for the surrounding religious and secular communities. However, when the meaning connected to the symbol fades, or is co-opted by a new use, the legacy of the building may be dramatically altered.

The case study of St. Joseph Brewery shows one such instance of this re-writing of meaning through the building history. Its history of nearly 50 years of vacancy spans almost as much time as its service as a church, and the visual evidence of its religious past was greatly diminished. Few parishioners or neighborhood residents remain who have a clear memory of the building as a house of worship. Rather than layering the commercial function over the religious one, St. Joseph Brewery revived the memory of the building as a church. By comparison, both Beer Church Brewing and Church Brew Works had only recently ceased serving as active worship spaces. In both cases, a party outside the congregation raised the question of the appropriateness of the brewery in a church. The comment at the New Buffalo Planning Commission meeting describing the former Methodist church “sacred to many” and calling for a

nobler use speaks to wider concerns about the future of sacred places (New Buffalo Planning Commission 10 February 2015).

The scope of this study does not allow for a broader discussion of the preservation of meaning and the suitability or preferred new use of historic worship spaces. However, as the question of reuse for sacred places becomes more common, preservationists and communities may have to consider how to prioritize new uses that address the intangible value of the building as a symbol.

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Appendix A

Brewery	State	Year Opened	Website
Church Brew Works	Pittsburgh, PA	1996	www.churchbrew.com
Brewery Vivant	Grand Rapids, MI	2010	www.breweryvivant.com
McMenamins Wilsonville Old Church and Pub	Wilsonville, OR	2011	www.mcmenamins.com
Father Johns Brewery	Bryan, OH	2013	www.fatherjohnsbrewery.net
Urban Artifact	Cincinnati, OH	2014	www.artifactbeer.com
Atwater in the Park	Grosse Pointe, MI	2014	www.atwaterbeer.com
St. Joseph Brewery	Indianapolis, IN	2015	www.saintjoseph.beer
Beer Church Brewing Company	New Buffalo, MI	2015	www.beerchurchbrewing.com
Stone Church Brewing	Hermitage, PA	2015	www.stonechurchpizzeriaandbrewpub.com
3rd Turn Brewing	Jeffersontown, KY	2015	www.3rdturnbrewing.com

Taft's Ale House	Cincinnati, OH	2015	www.taftsalehouse.com
Salt Springs Brewery	Saline, MI	2015	www.saltspringsbrewery.co m
Back Pew Brewing	Porter, TX	2016	www.backpewbrew.com
Chapel Brewing	Dundas, MN	2017	www.chapelbrewing.com
Steeple Brewing	Omaha, NE	2017	www.steeplebrewing.com
Monarch Brewing	Monticello, IL	2017	www.monarchbrewingco.c om
Birdtown Brewing	Lakewood, OH	2018	www.facebook.com/birdto wnbrewing
Oasis Brewing	Denver, CO	2018	www.oasisbeer.com
Noble Creature Cask House	Youngstown, OH	2018	www.noblecreaturebeer.co m
Pabst	Milwaukee, WI	2018 (expected)	www.pabstmkebrewery.co m
Bent Rim Brew House	Detroit, MI	2018 (expected)	NA